

# Dwight's Journal of Music.

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G. L. S.

BY JOHN G. WHITTIER.

He has done the work of a true man,—  
Crown him, honor him, love him.  
Weep over him, tears of woman,  
Stoop manliest brows above him!

O dusky mothers and daughters,  
Vigils of mourning keep for him!  
Up in the mountains, and down by the waters,  
Lift up your voices and weep for him!

Take up the burden, O Cretan,  
Mourn for thy free provider!  
At thy feet by the war-storm beaten,  
Drop thy tears of snow, O Ida!

For the warmest of hearts is frozen,  
The freest of hands is still;  
And the gap in our picked and chosen  
The long years may not fill.

No duty could overtask him,  
No need his will outrun;  
Or ever our lips could ask him,  
His hands the work had done.

He forgot his own soul for others,  
Himself to his neighbor lending;  
He found the Lord in his suffering brothers,  
And not in the clouds descending.

So the bed was sweet to die on,  
Whence he saw the doors wide swung  
Against whose bolted iron  
The strength of his life was flung.

And he saw ere his eye was darkened  
The sheaves of the harvest-bringing,  
And knew while his ear yet hearkened  
The voice of the reapers singing.

Ah, well!—The world is discreet;  
There are plenty to pause and wait;  
But here was a man who set his feet  
Sometimes in advance of fate,—

Plucked off the old bark when the inner  
Was slow to renew it,  
And put to the Lord's work the sinner  
When saints failed to do it.

Never rode to the wrong's redressing  
A worthier paladin.

Shall he not hear the blessing,  
"Good and faithful, enter in!"

—Atlantic Monthly.

## Music in Vienna in the Year 1793.

Translated from Thayer's Life of Beethoven.

(Continued from page 34).

The example given by the Imperial family of Austria through so many years had produced its natural effect, and musical knowledge and taste were generally diffused among the princes and nobles of the empire. Some of the wealthier princes, like Esterhazy, maintained complete musical institutions, even to an Italian Opera; others were content if they could have in their family chapel a musical Mass with orchestral accompaniment; where that was impossible, there was at least a small orchestra organized, frequently composed

of household officers and servants, who were selected with regard to their musical abilities; and so on down to a band of wind instruments, a string Quartet, and even to a single organist, piano-player or violinist. What was said in an earlier chapter about music as a necessity for the courts of the ecclesiastical princes, applies in a great measure likewise to the secular nobility. At their palaces and country seats in summer some entertainment had to be provided for many otherwise tedious hours; and in their city residences during the winter they and their guests could not eat, dance and play cards all the time; here music got to be a universal and a favorite resource; at any rate it was the fashion. Besides persons of high birth, those also who occupied a high social position by their talent, culture or wealth, followed that example, and opened their saloons to musicians and music-lovers, mostly moved thereto by a real, sometimes by an affected taste for the art, at all events supporting it and furthering its progress. Hence arose an uncommonly great demand for chamber music, vocal and instrumental, but especially the latter. The demand brought with it the supply, by encouraging genius and talent to work in this direction; and so the Austrian school of instrumental music soon attained the first rank in the world.

During some months of the year Vienna was filled with the high nobility, not merely of Austria, but from other parts of the German empire. Those who spent the most of their time at their own little courts came for a short time to the capital; others reversed the habit, making the capital their usual residence and visiting their estates only in the summer. Many a noted composer, who stood in the service of the former class, was in this way brought occasionally for a short time to the metropolis, as Mozart by the archbishop of Salzburg, Haydn by prince Esterhazy; by the latter class distinguished composers or virtuosos, who lived in the city, were frequently taken into the country for the summer, and then they were treated as equals and lived like high gentlemen. Thus Salieri was the guest of prince Schwarzenberg, Schenk of Auersperg; Mozart travelled with Lichnowsky to Berlin, Dittersdorf with Count Lemberg to Troppau; Gyrowetz visited Count Fünfkirchen, and many others in a similar manner.

A further means of furthering the Art was the ordering and purchasing of compositions, and not merely from composers of established fame, like Haydn, Mozart, C. P. E. Bach, but also from young men yet unknown, who thus received the double benefit of pecuniary support and the opportunity to show their ability. Thus prince Kraczkowitz and Count Batthyani bought of the young Gyrowetz his six Symphonies; Esterhazy ordered of him three Masses, a Vesper and a *Te Deum*; Auersperg employed Schenk's talent for his private theatre; and as for chamber music, the catalogues of private collections of those days contain long lists of manuscript works,

which had been ordered or purchased of composers now entirely forgotten.

Instrumental virtuosos, who were not permanently engaged in the service of a prince or a theatre, sought as a rule the reward for their studies and exertions in the private concerts of the nobility. If they were composers at the same time, they brought their compositions to a hearing in such concerts. The reader of the life of Mozart will remember how directly he depended upon this resource, to earn a living for himself and family. One may say that, except in London a musical public, as we now understand the expression, did not exist in the year 1793; in Vienna at least, with its 200,000 inhabitants, a virtuoso seldom ventured to announce a concert, for which he had not already obtained a subscription, sufficient to secure him against loss, on the part of those in whose residences he had already produced his talent with success. Thus Mozart, in a letter to his father (1783) announcing his three subscription concerts, mentions 5 engagements to play at prince Galitzin's between Feb. 26 and March 25, and 9 at Count Johann Esterhazy's for March; and in the following year Leopold Mozart writes to his daughter, that her brother's piano between the 10th of February and the 12th of March had been carried at least 12 times to the theatre, or to prince Kaunitz's, or to Count Zichy's. BEETHOVEN, "remaining without salary in Vienna until he be recalled," found in these opportunities and in his lessons a rich income.

But this circumstance requires some further observations.

About 12 years before Beethoven came to Vienna, Risbeck, where he speaks of Art in that capital, had written: "Music is the only thing in which the nobility show taste. Many houses have a special band of musicians to themselves, and all public musical occasions show, that this department of Art stands in distinguished estimation here. Here four or five great orchestras can be brought together, all of them incomparable. The number of virtuosos proper is small; but as regards orchestral performances, one can scarcely hear anything finer in the world. I have already heard from 30 to 40 instruments play together, and they all give such a correct, pure and distinct tone, that you would think you heard a single supernaturally powerful instrument. One stroke animates all violins, and one breath all wind instruments. . . . There are about 400 musicians here, who are divided into certain companies and often work together many years unseparated." (I. 279.)

How many such orchestras were still kept up in 1792-93, it is now perhaps impossible to determine; those of prince Lobkowitz, Schwarzenberg and Auersperg may be named with certainty. Count Heinrich von Haugwitz and no doubt also Count Batthyani brought their musicians with them, when they came to the city for the season. The Esterhazy Kapelle, which had been dismissed after the death of Haydn's former master,

seems to have been not yet renewed. Prince Grassalkowitz (or Kraczkowitz) had limited his to a "Harmonie-Musik," a union of eight wind instruments (oboes, clarinets, bassoons and horns), as was then very customary. Baron Braun had such a band, which had to play during dinner time, as during supper in *Don Juan*; this accessory to the scene Mozart had added from frequent personal experience. Prince Carl Lichnowsky and others had also their own string Quartets.

The grantees of the Bohemian and Moravian capitals, Kinsky, Clamm, Nostiz, Thun, Buquoy, Hartig, Salm-Pachta, Spork, Fünfkirchen, Troyer, &c., vied with the Austrian and Hungarian nobility. Many of them had also palaces in Vienna, and as the majority, if not all, of them passed a part of the year there, and took with them some of the more skilful members of their orchestra, to render chamber music, and to form the nucleus of a company when Symphonies, Concertos or large vocal works were to be performed, they contributed their part as well to the musical, as to the political and social life in the metropolis.

In one respect no change had taken place since the visit of Kapellmeister Reichardt, ten years before (1783). "The nobility [he says] was perhaps the most musical that ever was; the whole gay people took part in the joyful art, and its light, easy disposition, its sensual, pleasure-loving character demanded alternation and an enlivening music everywhere. Owing to the generosity of the court and nobility, the general prosperity of the public, and the incredible cheapness of the means of living, a multitude of artists from abroad could visit Vienna, and support themselves for life there without any fixed engagement: a thing possible in Berlin at the most only for music teachers and especially for teachers of the piano, all of whom at that time, and certainly with reason, were bound to the school of Bach."

In another respect a change had occurred: in the character of the music performed. "Vienna was certainly at that time," he says, "next to Paris, the first city in Europe for practical music, and it lacked nothing but a greater variety in the works presented. The works of foreign masters penetrated there with very great difficulty,—as it is everywhere the case, where people imagine they possess the only true Art and the best taste and in fond self-complacency limit themselves to a single kind. Until then it had been so also with Berlin; or where the composers, as in Vienna and Paris, lived by their productions."

The following ten years, after this judgment was pronounced, had produced a great change, and alternation was no longer a desideratum. Those astonishingly fruitful last eight years of Mozart fell within this period; his own compositions were uncommonly various in their character, and had set up models, which compelled other composers to follow in the way which he had opened. Haydn had just come back, enriched with the experiences which he had gathered during his first stay in London. Van Swieten had during his stay in Berlin learned to appreciate the works of Bach and Handel and their schools, and exercised since his return to Vienna (about 1778) a decided and powerful influence on the musical taste there.

Thus were all the conditions precedent for the

fulfillment of Art in Vienna fulfilled at that time; and in one field, that of instrumental music, in a degree unknown in other cities. The extraordinary results in point of quantity produced in those years may be measured from the trade catalogue (1799) of a single music-dealer, Johann Traeg, which in Symphonies, Symphony-Concertos and Overtures (the last in a minority) contains the uncommon number of 512. Whoever is disposed to regard the so-called "Programme Music" of our time as something new, need only read the announcements in the newspapers of those days, to see superscriptions of Symphonies in almost endless variety, as: *La Tempesta, La Bataille, Siege in Vienne, Portrait musicale de la nature, King Lear, "Ovid's Metamorphoses"* (12 Symphonies by Dittersdorf), and so on.

Perhaps it was only the pressing fancy of the young man from Bonn, which had dreamed once of the possibility of carrying instrumental music still beyond the limits reached by Haydn and Mozart; perhaps these dreams had been but vague and indeterminate impressions of a something unknown which must yet be reached, and that by paths thus far concealed. Admitting such a possibility, then was the time and Vienna was the place for the arrival of a great creative genius in this field, as London had been 50 years before in Oratorio for Handel.

(To be continued.)

### Theatres in Germany.

Our neighbor, the *Saturday Evening Gazette*, has excellent letters from Leipzig, signed "E. L. S." Here, for instance, is one, which we commend to the attention alike of our theatre-goers and our puritans:

Leipzig, April 10th, 1867.

If a person would see the drama in its best dress, and learn to what a state of perfection the theatre can be brought by wise management and a correct appreciation by the people whom it should instruct and amuse, he must come to Germany. With us there is such a tendency to wholesale denunciation of rational amusements and such a general horror of the stage and its connections, that the theatre rarely attempts to suit the tastes of the higher classes, but contents itself with accepting the situation in which New England straight-jacket-morality would place it, in dealing out third class comedies and pantomimic spectacles. There are a few noble exceptions, but I think I have not exaggerated the general standard of our American play-houses. In England it is much the same, though there are very many better playwrights in England than with us, and two theatres at least in London, the Haymarket and St. James, whose managers have succeeded in keeping the stage clear of the trash at which half fifty thousand Londoners in other theatres nightly shake their sides with laughter. That there is a great deal of licentiousness connected with the French stage, I do not deny, but it is of the licentiousness that Americans chiefly hear. It is easier for a correspondent to exercise his wit in a description of Cora Pearl than in criticizing a good comedy. France thinks as a rule more of her literary men, and honors them more than any other country, and while the plays of Scribe, Girardin and Sardou are extant, good comedy will not go begging in the chief theatres. Moreover, the immorality of which we hear so much springs from the people, not from the stage. The stage is not a leader, but a mirror which faithfully reflects the society of the day. If it is supported by lovers of sensation and pantomime, why it must alternate Mlle. Zoe and Western with "The Black Crook" and "Naiad Queen." Those who denounce it so perseveringly as a sure path to destruction and a snare and pitfall in the way of the virtuous, might employ some of their wasted breath in reclaiming the people who force it to the position which it now dishonorably occupies.

As soon as one enters Germany he perceives a change. He is surprised at finding an opera company in every town which boasts fifteen thousand people. He will find great actors very rare, but the stock companies most excellent. Throughout the year the drama and opera alternate, both companies

occupying the same stage, each playing three or four times a week. Let us commence with the opera. In Berlin and Vienna one can hear one hundred and thirty to forty operas a year by the finest singers in the world and unequalled orchestras; operas never sung and rarely heard of in America are found in the repertory, and the companies are so immense that an opera is rarely repeated so often as in our little representation of two weeks or a month's duration. The two finest tenors in the world are now engaged in Berlin, Wachtel and Niemann, and, for Germany, receive tremendous salaries. Niemann is bound by contract to sing four months during each year, for which he receives six thousand dollars (this is in Deutschland, please remember), and is allowed to pass the remaining eight months in singing as "gast-spieler," or as we term it, in "starring."

A most admirable system prevails in Germany of pensioning aged actors and opera singers, provided they keep to their contracts and remain as supports of single theatres. For example, Niemann, when no longer fit for singing, will receive a pension varying with his length of service, but amply sufficient to support him and enable him to end his life in comfort. Nearly every theatre throughout Germany has this provision, and it obviates in a great measure the necessity of paying enormous salaries, as an actor, if faithful, will never be left a beggar when the public is satiated with him. The condition of their remaining by one theatre is of course necessary, but the tediousness of such an arrangement is relieved by the months (three or more each year) when the actor or singer travels about as "gastspieler." Thus some of the principal singers in London, during the season there, are members of German companies, who, nevertheless, are very willing to pocket two or three hundred English sovereigns an evening during their vacation.

It would at first seem impossible that enough first class singers could be found to supply the theatres of Germany, so numerous are they, but music is so extensively cultivated and the twelve musical conservatories so rich in pupils of talent that the demand is supplied, and in no meagre way. The orchestra, chorus and ballet are almost certain to be well trained and efficient in any German opera, and this is something to be proud of when a repertory of thirty different operas is given in five months, as is the case in this city. Also, if you are in some insignificant city where permanent singers cannot be obtained, you will be sure of hearing some of the finest talent in the country once at least during the year by means of this propensity to "star" it, and such towns are always on the look out for singers of promise from the conservatories, whom they can keep to themselves a little while, until their fame spreads and they leave for glory and a large salary.

There is the same variety in the theatrical department as in that of the opera. A great part of German play-houses are taken by subscribers, and the plays therefore must be constantly changed. These subscriptions are in the highest degree convenient, as one can pay for one, two or four representations a week as he pleases, and obtain his ticket at the same rate as if he subscribed for each night of the year. For example, I bought a ticket last fall which entitles me to a seat every third representation, whatever it may be. I have gone very regularly for five months for the sake of learning the language quickly as well as for amusement, and during five months have heard only two operas and three theatrical representations a second time. I admit that in remaining another year I should notice a great deal of repetition; but if the pieces are good, which is the case here, this is to be desired. As I said before, there are few actors who can compare with Booth or Wallack or Davenport, but usually one of these actors is supported at home with a company so miserable that it requires all their genius to prevent the play from falling lifeless upon the stage. Here, when "Hamlet" is acted, the hero is not first class, but his supporters, even *Rosencrantz* and the second grave digger, are perfect, and there is consequently a consistency and solidity about the play which more than makes up for the deficiency of *Hamlet* himself. The Germans require this; the journalist thinks it his duty to correct in his daily critique the humble members no less than the chief performers.

The plays themselves are remarkably good, most of them native; but once a week one hears a translation from the English or French. I have only seen four broad farces during my stay in this city or in Dresden, and the only thing approaching a spectacle was a magic fountain upon the stage, upon which parti-colored light was thrown from an electric lamp. The prices are very low and the accommodations excellent. The audiences as a rule are dressed as with us, neither more or less, and seated as in our theatres, with but few private boxes. A stranger would



doubtless think them very stingy of their applause, and indeed that enthusiasm which takes our theatres by storm is hardly ever seen here. No singer when encoired repeats the aria as with us, but bows merely, and often when an actor receives an encore after fainting or killing himself, the curtain on rising discovers him in the same position in which he was last seen, and the audience is relieved from seeing a dead hero jump up and bow.

This observance of common sense rules, the excellence of the plays and actors in Germany, is owing to the interest taken in such matters by the people. The theatre is either the property of the city or partly endowed by the Duke or King in whose dominions it is. As the actors are paid from the State or city, it behooves the people to see that they are good, and that the theatres themselves are as perfect as possible. As they support them they deserve to find therein good entertainment, and gentlemen of talent and experience are always appointed to the management; those having direction of the Dresden and Leipzig theatres are noblemen. Though of course there are exceptions to this, yet as a rule Germans go to the opera and theatre, as to a musical concert, or gallery of paintings, to gratify a refined and educated taste.

(From the Daily Advertiser).

### Othello.

AT THE BOSTON THEATRE, SATURDAY EVENING, MAY 18, 1867.\*

Upon the shore, it seemed to me,  
I watched the invisible air  
Stir up a luminous tropic sea  
To a vast storm of agony,  
And anger and despair;  
With dashing of the waves upon the shoals,  
And shrieks of tortured pines upon the height,  
And cries for help of perishing wrecked souls,  
And lines of lightning in the night.

O, Shakespeare, King-magician,  
Because truest to the heart of man!  
Thou didst live again, one hour,  
No longer a dead page;  
But vital with the utmost power  
Of tenderness and rage.  
The simple and the complex that we are,  
Alike are simple unto thee;  
And that which lies most near or flies most far,  
Within thy grasp is equally;  
The foot-worn pebble and the proudest star  
Preserving due degree.

What unpaid debt of gratitude  
To thee, reality of classic dreams;  
Thee, antique grace of attitude;  
Apollo, young, and bright with all his beams;  
Divine of mould and stature;  
A genuine artist, being a pure man;  
Showing such perfect pictures of base nature,  
As only noble natures can!

Thee, also, passionate volcano, pent,  
But overflowing into dreadful mirth,  
Or wrath so human that it seems divine;  
And we gaze on in aching wonderment,  
As passion after passion has its birth,  
And moulds the plastic features to its sign—  
Cry of the tiger, murmur of the dove,  
Jealousy, forgiveness, murder, love!

'Tis vengeance coiling snake-like round his foe,  
Or burning like an arrow to his mark;  
The spark through crafty channels eating slow,  
The blasting mine ignited by the spark.

The stifling nurture of Italian palaces,  
The growth of climes, barbaric, large and pure,—  
The one, the subtle intellect of Venice is,  
And one, the dusky grandeur of the Moor.

E. J. C.

### Music in the Boston Public Schools.

In School Committee, Sept. 11, 1866.

The Committee on Music ask leave to submit the following as their Report:

I reviewing the operations of the school-year which has just closed, your Committee find cause for encouragement and satisfaction in the general progress which has taken place in this department of instruction. They believe that some real and solid advantages have been gained,—first and foremost among which has been the adoption by a large and hearty vote of the School Board, of the order appended to the preceding Report of the Committee, making it

\* When the great German actor, Bogumil Dawison, played Othello to Edwin Booth's Iago.

the duty of every teacher in the Primary Schools to devote at least ten minutes in each session to regular instruction in Music. The further introduction of the music charts into both Primary and Grammar Schools has been accomplished as rapidly as circumstances would permit. More unity, method and uniformity of teaching has prevailed; and a greater interest and appreciation of this branch of their work is beginning to be perceptible, on the part of the teachers especially.

In the *Primary Schools*, under the faithful and intelligent supervision of Mr. Mason, the plan of a more thorough and comprehensive instruction in music is now for the most part permanently established, and is already showing forth its beautiful results. The Chairman of the Committee on the Annual School Report gave, last year, in the body of his Report a *resumé* of the programme of instruction in singing in the Boston Primary Schools, as adopted in the sixth, fifth, fourth and third classes. This programme, with some present modifications, and as now carried out more fully in the plan of instruction through the second and first classes, may very properly be re-inserted here.

It is as follows:

#### PROGRAMME OF ELEMENTARY INSTRUCTION IN SINGING IN THE BOSTON PRIMARY SCHOOLS.

##### Requirements for the First Year (Sixth and Fifth Classes).

(1). Pupils should be taught to sing *by rote* all the exercises and songs with words of the first seventeen pages of "Hohmann's Practical Course in Singing," Part I.; also to sing the scale, ascending and descending, by the scale names, One, Two, Three, Four, Five, Six, Seven, Eight, and by the syllables, Do, Re, Mi, Fa, Sol, La, Si, Do.

(2). They shall be taught musical notation from the black-board,—the pupils to copy the notes and other signs upon their slates to the following extent, viz:—

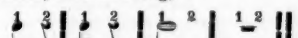
(a) Notes, short and long,



(b) Measures, Bar and Double bar,



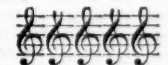
(c) Rests, short and long,



(d) The Staff, Degrees (Lines and Spaces).



(e) The G clef,



(f) The first six sounds of the scale, in the key of G, written upon the staff with the g clef.



(g) The signification of the following letters p, pp, f, ff, mf; also the repeat



(3). Music charts for daily practice.

(4). Other songs and exercises at the discretion of the teacher.

##### Second Year (Fourth and Third Classes).

(1). Continuation of Songs through Hohmann's Part I., *by rote*, with a view to the pupils' learning the same *by note*: also the following additional characters in musical notation:

(a)



(b)



(c)



(2). Double, triple, quadruple, and sextuple time, including Accentuation and manner of beating the time.

(3). Music charts for daily practice; also miscellaneous songs and exercises at the discretion of the teachers.

##### Third Year (Second and First Classes).

Pupils for transfer to the Grammar Schools should be able

(1). To sing all the songs and exercises in Hohmann's Practical Course, Part I., *by note*.

(2). To describe, by its intervals, the Major-Diatomic Scale.

(3). On hearing a musical phrase, to tell in what kind of time it is; also to describe double, triple, quadruple and sextuple time, including accentuation and manner of beating the same.

(4). To write, at dictation, the whole, quarter, and eighth notes, and their corresponding rests.

(5). To write the staff, and the g clef in its proper place upon the staff.

(6). To write, at dictation, upon the staff with the g clef the notes representing the following sounds or

itches, g, a, b, c, d, e, f, g, a, b, c, d, e, f and g; also f, #, f#, c# and b, b.

(7). Music charts (second course).

(8). To sing, at sight, simple melodies in the keys of C, G, and F, Major.

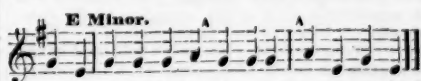
(9). To write the scales of C, G, and F, Major, upon

the staff with g clef, and their proper signatures; also to name the pitches of the sounds composing these scales, in their order.

(10). To explain the use of the #, b, and ♯ Book, Hohmann's Practical Course, Part I.

Of course it has not been possible for the music teacher to give his personal attendance every day of every week, in each of the two hundred and fifty schools of this grade. Nor indeed, has it been practicable or expedient for him to visit some of the remotest of them more than once or twice during the year, if at all. During the greater part of his time his efforts have been concentrated mainly upon certain groups of schools—four, five, or six, or more in the different districts, dividing his time as nearly as possible equally and impartially among the various portions of the city,—and, as fast as the teachers of the schools visited become interested themselves in the subject and their capacity for this teaching demonstrated, leaving them to carry on their work, with an occasional visit for inspection or counsel,—himself passing on to other groups of schools to set in motion the same train. In many instances the regular teachers have caught up, with remarkable aptitude and facility, the method of the master, and his genius for teaching and for interesting children—and this by no means among those teachers exclusively who are what is called *musical* themselves,—the aptitude to teach, successfully and intelligently, the first rudiments of the art, being found among those who are most conscientious and apt in communicating a knowledge of all the other branches of school-instruction committed to their care. We feel greatly inclined to point out and mention by name those schools wherein the greatest success has been achieved in this speciality, were it only to show how invariably they would prove to be the *best schools* in all respects, and also to call by name some in which the least interest and care has been manifested in carrying out the instructions of the Board in this regard; but we must defer this part of our duty to a future Report.

Among the most important of the immediate results of such teaching, in those schools where the regular teachers have absolutely and faithfully given the due quota of time and attention to the programme of musical instruction,—a result not unlooked for, and one to which the attention of the Board has been called in anticipation in the previous Reports of this Committee,—is the gradual but sure eradication of the prevailing sing-song "primary-school tone," as it has been called. The extent to which such habits of listless and unmeaning sing-song utterance prevails in some of our own schools of this grade, even at the present day, pervading every performance in reading, in spelling, and in recitation, may be exemplified in the following illustrations, taken at random and noted down on the spot in certain schools which shall be for the present nameless. In spelling, take for example the word *thunder*. It is given out by the teacher: the pupils pronounce it after her and proceed to spell it after the following fashion:



"Thun-der, t, h, u, n, thun, d, e, r, der, thun-der."

The tempo depends upon the peculiar temperament





Says Mr. Sheldon, in a letter to the Committee, in reply to their inquiries on this subject, "It affords me gratification to give my testimony in favor of the practicability and value of your efforts to inaugurate and carry forward a thorough and scientific system of instruction in vocal music, as an element of popular education in the public schools of Boston. I am confident that a strictly scientific course of instruction in vocal music is not only practicable, but imperatively demanded, in view of the high mission the schools of Boston ought to fulfil in the work of practical and refined culture. The advantage of such a system would be almost universal, since, in a school of about one thousand girls, less than a dozen pupils were unfitted, from all causes, for attaining to a fair degree of success in this department of culture. This number would have been reduced, provided musical instruction had been begun at the age fixed for the admission of pupils to the Primary Schools by the Rules and Regulations of the School Board. My experience and observation lead me to conclude that the time devoted to the study of vocal music tends to advance and further the progress of the pupils in the other branches of study, rather than retard. Especially is this true in regard to speaking and reading, which consists of essentially the same elements as singing and should be taught in conjunction with it. Vocal music is one of the most useful agencies in the discipline of a school. The 'music chart' is, in my judgment, a far better appliance, generally, than 'the rod,' in securing that harmony between teacher and pupils, and a happy spirit and temper of mind, which would prevent most of the petty cases of wrongdoing, for which punishment is so often inflicted in our schools. The influence of vocal music we find to be toward the formation of a cheerful and amiable character, and the development of that strength and moral power which is necessary to a life of usefulness.

"Our plan is to assign eight or ten minutes of each day of the school-year, to be devoted exclusively by all the teachers of the school to instruction in vocal music. We found that it employed muscles and intellect profitably, developed a taste for the artistic and beautiful, and called out the perceptive and constructive faculties of the soul more than any other single study taught for the same length of time.

"Within a very few years, should this system, recently so auspiciously introduced into the Boston Schools, be faithfully and persistently carried forward by the School Board, teachers and people of the city, I feel confident in predicting that the pupils, generally, of the same age and advancement, would read and express in singing tones written music at sight, as readily and more correctly than they would the text of their School Readers in speaking tones. And my earnest hope is that the work so well commenced here may be pushed forward until the children of the humblest citizen of America, as they graduate from our schools, may be found trained in all respects so as to be able to compete with and rival the pupils of the best schools of the Old World."

After such practical confirmation of their views, your Committee give notice of their intention, at an early day, to bring before the Board an order requiring that a definite and specified time—at least ten minutes in each session—be devoted daily to instruction in music in all the schools of the Grammar department, being substantially the same order, in spirit and form, as that recently passed in reference to the Primary Schools. In the nature of the case, without such specified and allotted time no well-arranged programme for musical study could be marked out for the Grammar Schools, and none such now exists. At present, as far as is practicable, the music teacher, as has been before said, is endeavoring, by devoting a portion of his own time to the work, to give a proper direction to such instruction throughout the lower rooms. By the present requirements of the Rules, two half-hours a week must be devoted by the music teacher to personal instruction in his specialty in the first and second classes of each school of this division. All below these classes are divided, for the purpose of musical instruction, into two parts, to each of which the music teacher devotes a half-hour, at such time as his engagements with the upper classes will allow, in inspecting and giving direction to the teaching,—the regular teachers in all the lower rooms being expected to devote some portion of each day to this branch of study.

The want of a proper text-book in the Grammar Schools is beginning to be severely felt. In the lower classes, as in the Primary Schools, the music charts furnished by Mr. Mason, with illustrations and exercises from Hohmann, Mainzer, Wilhelm and Hullah, in some degree supply this want. Not so in the two upper classes. There, as has been previously stated in our Reports, it has been a permitted custom for the music teacher to use such book in illustration of his method of teaching as in his judgment

was thought best,—the pupils supplying themselves with the books whenever required. The text-book now so used in the upper classes is an adaptation of the excellent system of Wilhelm, by John Hullah,—which follows admirably upon the plan of Hohmann now in use in all the Primary and the lower grades of the Grammar classes. Connected with these progressive exercises of Wilhelm and Hullah is a variety of well-adapted pieces of music selected and most of them arranged by Mr. Sharland,—the whole forming a comprehensive and handsome volume for the pupil. This book the Committee have recommended through the Committee on Text-Books for adoption by the Board as a necessary and important aid in the existing stage of musical education in our schools. And while on this point the Committee would again refer to the views expressed by them in a former Report (see printed volume of the School Report for 1861), in which they express their hope that before long they may possess a manual of music adapted expressly to our system of Public School instruction. Such manual, in three parts, adapted to Primary, Grammar and High School instruction, they believe must sooner or later grow out of the present efforts to adopt and carry out a thorough and progressive plan of musical tuition in the schools of Boston—which, when completed, should be recognized and adopted as the uniform text-books of the school, and be furnished to them at the cheapest rate, free from any trammels of copyright, or the interests or emoluments of any individual, author, compiler, or publisher.

In the Girls' High and Normal School, as heretofore, this department of instruction is under the charge of Mr. Zerrahn. Here the Committee have observed, with pleasure, a growing interest and appreciation, on the part of the pupils, in their musical tuition from year to year. This is only the natural result of the more thorough attention to this subject in the Primary and Grammar departments. Under the hands of an accomplished master and musician, the pupils now acquire by practice a fullness and rotundity of tone, style and method of delivery, a good degree of facility in the reading of more difficult music in two and three parts, and some knowledge of musical form and composition. Two lessons a week, of an hour and a half each, are apportioned equally among the three classes of this school.

In the Training Department of this school, for the present located in Somerset Street, normal instruction in the art of teaching music, illustrated by lessons to Primary pupils, is given by Mr. Mason.

J. BAXTER UPHAM,

JOHN P. ORDWAY, R. C. WATERSTON,  
FRANCIS H. UNDERWOOD, W. H. CUDWORTH.  
Committee on Music.

## Music Abroad.

### Leipzig.

The annual examinations at the Conservatorium took place as usual in April; concerning the first of which we have received the following translation from the *Leipziger Tageblatt* of April 12.

"On the ninth of April, the first of the annual public examinations of the *Conservatorium der Musik* took place in the Gewandhaus Hall. The programme comprised five pieces for the piano, two for the violin, and one for the violoncello. In the first named Messrs. Ernst Eulenberg, of Berlin, (A minor Concerto by Hummel, 1st movement); Max Wogritsch, of Hermannstadt, (Concert-Polonoise, Op. 56, Moscheles); James Wilson, of Newport, Rhode Island, (Rondo Brillant in E flat, by Mendelssohn); George Hodorowski of Poltawa (A flat Concerto by Field, I. movement); Gustav Kogel of Leipzig, (E-flat Concerto, Beethoven, I movement); and Charles Heap, of Birmingham (II. and III. movements of the same Concerto). The violin was represented by Messrs. Lehr of Bukarest, and Dawydow of St. Petersburg; the violoncello by Mr. Julius Hegar, third, of Basel.

"The large audience of invited listeners (generally only seen here on similar occasions) signified their approval of all the performances, but especially (very naturally) those of the two youngest and smallest (Dawydow and Hodorowski, the former of whom is fourteen, the latter thirteen years old) by enthusiastic applause. With this simple notice our report

might perhaps be considered, by many, quite sufficient. A reporter, however, who has always deemed it his duty to take not so much the opinion of the more or less select Gewandhaus public (to whom still, in equity and fairness, a certain knowledge of art, developed by long and steady attendance upon good musical entertainments, cannot be denied), as to receive for his guide the principles of the art itself, judges it to be in the interest as well of this art and the music school, as also of the young artists themselves to enter into a more searching and discriminating discussion upon the efforts of the latter.

"The Examination at the Institution, which is indebted for its high renown to Mendelssohn Bartholdy, as chief founder and first leader, in whose present list of teachers, such celebrated names as Moscheles, Moritz, Hauptmann, Ferd. David and E. F. Richter, are found, requires indeed a closer and more attentive observance than other schools, which cannot boast so distinguished a position. For we may rightly here expect and claim that such an Institution correspond with its world-wide fame, and the solution of this question we are enabled, for the most part, to find in these Examinations.

"Above all, every criticism must have a firm basis; it is accordingly our duty to define our position well, before we examine more closely this, as well as later, following Exhibitions. In our day it is no more allowed the creating, nor the executing musician to content himself with mere outward appearances, without clearly and precisely showing the inner motive of the same. From the artists of the present, not simply the mere technical skill is required, but also intelligence and an appreciative interpretation of the music. Even in the study of technic, indispensable to such interpretation, we claim that he must try to investigate and master the spirit of the tone-art through its materials. Without this intellectual element the technic sinks to a mere handicraft. The dexterity of the hands alone, when not sustained by the inspiration of the soul, even if the written marks of expression be ever so carefully and precisely given, are far from forming an artistic representation. The "How" of the performance is almost of secondary importance. Does the scholar feel it to be in consequence of genial intuition (which unknowingly is often manifested in children), or in consequence of the explanations of a master, himself deeply imbued with the true meaning and spirit of the tone language—if the scholar, we say, feels himself inspired by the "Why"—i.e., by the intellectual necessity of those shades of expression, so these will certainly influence his innermost understanding, and involuntarily impart themselves to his fingers. Thus following the inspired impulse he will find the correct manner of expression. Mere technical general directions and precepts alone can never assist here. This much to our readers in advance, as preparing the way for a correct appreciation of the following: Among the pianists mentioned above, Messrs. Heap, Hodorowski, Wilson and Wogritsch distinguished themselves by a more or less intellectual comprehension of the "Why." With Mr. Heap (a young man of 20-21 years) it appears already as the result of inner feeling and soul; with young Hodorowski (the boy) apparently only from the intuition of hereditary and unusual talent; with Mr. Wogritsch, the natural talent may yet also prevail, although the inner sense is already distinguishable, while in Mr. Wilson (a young man of more matured years) we see the full result of reflective intellect. In the case of the four above named gentlemen, the fruit of the school—the purely technical power—is only to be regarded as commendable in connection with the touch, the influence which the inspired impulse involuntarily exercises upon the fingers, and which as it stands in the closest relationship with the individual character of each artist, appears accordingly variously modified. The playing of Messrs. Eulenberg and Kogel, on the

contrary, displayed only the result of severe technical school and commendable industry, and perhaps from this point may claim corresponding recognition. Only we could have wished from Mr. Kogel a somewhat soberer appreciation of the situation, of which, among other things, his occasional glances toward the audience could not well be considered as an exact indication.

"Of the violinists, Mr. Lehr represented the respectable technic gained through industrious study. Young Dawydow, however (in spite of his youth), possesses in addition to fine technical skill, the intuition of indwelling talent, with indications of an early, ripe and acute intelligence. Mr. Hegar, finally, —whose control of his instrument gave token of excellent school—appeared, with reference to inspired interpretation, to stand upon the same ground with Mr. Heap."

## Dwight's Journal of Music.

BOSTON, JUNE 8, 1867.

### Music in the Public Schools.

We copy to-day in full the Annual Report (written by Dr. Upham) of the Committee on Music, embodied in the very elaborate Annual Report of the School Committee, a formidable document of 350 pages. It must surely be read with interest by all who believe in Music as an important element in popular education; and if well read and pondered, it must go far to convert some who are still unbelievers. It shows what hopeful, and indeed remarkable, progress has been made, not only in our High and Grammar schools, but in nearly every one of our 250 Primary schools, in teaching nearly every child to sing simple music both by rote and by note, by that rare teacher, Mr. L. W. Mason, who seems to have been sent into the world on just this mission, to show how to win the children, and their teachers too, to music; what wonders are wrought at the same time by another equally gifted teacher, Mr. Munroe, in building up the voices, together with the health, of the young; how happy the children are made by this exercise, and how much more cheerfully, with willing hearts and clear minds, they go from it to their other studies; how it promotes the love of order, by giving them the taste of rhythmical experience; how one by one the doubting members of the School Committee and the heads of Schools have come to see and own the good of it, and how, pleased and inspired by what they saw, the teachers in the several rooms of nearly all the schools, have made themselves scholars of the gentlemen alluded to, and have qualified themselves to carry on the exercises in the same spirit in their several class rooms. So that vocal Music—of course in its very simple, rudimentary stages, not in the higher sense of Art—has at length become a vital part of our whole common school system, and the Committee, testing their ideas by abundant practical experiment, have gained courage to establish the Rule that among the indispensable qualifications for the office of a teacher in whatever grade of schools must be a certain power of teaching music,—a rule which is fast becoming efficacious throughout.

The time asked for this exercise is so little in a week, that the loss would be but trifling even if it did no good. No one pretends that it does harm, and the general testimony of teachers and competent witnesses is, that it is doing incalcula-

ble good. By the tables in the Report it will be seen that we do not yet give more than half as much time to music relatively to other studies, as they do in the schools in Germany, to which our foremost educators have long pointed as the best models. But it is wonderful how much may be done in half hours, in ten minutes, if done daily, with live energy, and on a sound and natural system. We have now a School Committee with whom it is a conviction and a thing of conscience; we have found the two men (and we should name a third, Mr. Sharland, who follows up Mr. Mason's good work in the Grammar Schools), who in themselves impersonate the art of teaching children music; we have got the children interested, glowing with the sense of daily progress, and hundreds of their teachers heartily participating in the work; the idea, the faith is fast taking possession of the community, becoming a part of public opinion, leavening the whole mass. Shall there be any falling back? The moment just before complete success is always an anxious one. The School Committee do well, therefore, in their annual Reports to still reiterate their plea, re-state their arguments, fortified by new experiences, that a good work so well begun, so full of promise, shall be protected to the end; that no neglect, no cavils of doubting Thomases or partisan opponents, shall be allowed to arrest the plant midway in its growth.

This Report is the more significant in view of a recent agitation in the School Board of the question of abolishing that Musical School Festival, which has proved so inspiring now for years. Happily it was but a small minority of discontented ones. Such restless spirits there are always to raise doubts and opposition to all æsthetic schemes of culture, and to whatever does not square with the most literal and hard utilitarianism. Are they not providential stings sent lest we fall asleep in good works that require faith and persistent labor!

It is one of the incidental, but not final, fatal, difficulties of a popular government, where all claim a voice, and nothing ever gets entirely beyond discussion, that there will be agitators who, perhaps for the mere sake of self-assertion, would delight in pulling down anything at all fine and ideal, looking to the moral and spiritual elevation of the race, which it has cost zeal and toil and sacrifice and years to build up. No doubt, there could be found thriving and influential people in this city, who would like to have the Public Garden, or even the Common, dear to every child, cut into building lots and sold, because in one (very narrow) sense they can be looked upon as superfluities. For this very reason, to soothe this acrid restlessness of a competitive democracy, to harmonize tastes, feelings, hearts, where interests divide, to round off the sharp corners of the Yankee character and manners, to pervade the social mass with that instinctive reverence which goes with the sense and culture of the Beautiful, do we need Music in our schools.

### Music in Boston.—Review of the Season, 1866-7.

(Concluded.)

Having counted up our wealth in instrumental music, under the two heads of Orchestral and Chamber Music,—to which we might have added a long list of Organ compositions, of Bach, Handel, Mendelssohn, &c., as well as the French Offertoires of Batiste Wely and the like, but that it would be essentially a

repetition of the list we printed for the year before,—we come now to the larger and the smaller forms of vocal music; limiting ourselves, as before, to such works and authors as may be considered classical, and whose performance marks the progress of taste and culture in a sound direction. For it would be an endless and an idle task to count up all the sentimental songs and ballads, the hacknied common-places from Italian operas, *tours de forces* merely written to show off a singer, which figure in no end of miscellaneous "popular" concerts, and which always, everywhere, have their audience, just as the sensational and shallow melodramas flourish even in communities where Shakspeare is well known and felt. We begin with the noblest.

### III. ORATORIO.

Boston still looks to a single source for all its opportunities in this kind. The old Handel and Haydn Society, in spite of its chronic infirmities, has grown in earnestness and power as well as numbers. It now musters a chorus of 500 voices for its ordinary performances,—a number which a few years since came only at the call of a great Festival—and it has already had two Festivals greater than that now going on in New York,—higher in character, of course, than any individual speculation like the latter (entering to heterogeneous crowds by announcing military bands and "Drum Corps" side by side with the *Messiah* and *Elijah*!). Our old Society is not yet all that it should be, as none know better than its own directors, who have been doing all they can, and with encouraging success, to better it. The quality of voices and the choral discipline certainly improve from year to year; while in the choice of music the standard has been kept very high.

This year, (there being no Festival—that will come next Spring), the number of public Oratorio performances has been six. The works produced have been: Handel's *Messiah* (our annual Christmas custom) and *Jephtha*, which, though given here many years ago, may be counted the novelty of this season; Haydn's *Creation*; Mendelssohn's *St. Paul*, *Elijah*, and *Hymn of Praise*; this last with Rossini's *Stabat Mater* made up a single concert, as they often do in England. In *Jephtha*, the *Creation*, *Elijah*, the *Stabat* and the *Hymn of Praise*, we had the benefit of Mme. Parepa-Rosa's noble voice and style; in *Elijah* we had also the superb contralto of Miss Philipps; in *St. Paul* and *Jephtha*, a tenor, Mr. Simpson, was borrowed from New York; for the rest we have been served, not greatly, but for the most part faithfully and well, by relying on our own resources ("home talent"): Miss Houston and Mrs. H. M. Smith for soprani; Mrs. J. S. Cary and Miss Kate Rametti, for contralti; Mr. James Whitney and Mr. W. J. Winch, for tenors; and Messrs. Rudolphsen, M. W. Whitney and J. F. Winch, for basses.

*Jephtha* was the only new accession to the repertoire. *St. Paul* was the new thing of last year. The *Creation* and *Messiah*, great and never to be forgotten, are very old stories with us,—so much so that it would cost a miracle, at least a new inspiration, to lift the chorus out of the old unconscious habits, faults and all, in singing them. Even *Elijah* and the *Hymn of Praise* are getting to be as familiar as household words with all our music lovers. Two great obstacles there always are to widening the field of our acquaintance with great works of this kind, to studying and bringing out other great works which by their intrinsic worth have quite as great a claim on us as any in our list. First, the mass of a chorus are too lazy to set to work with mastering energy upon a difficult new work, even by Handel's contemporary and at least his equal. Then, the material economy of such a Society, the eye to outward and immediate success, so easily forgets the real excellent first purpose, of learning things and doing things for Art's sake, being tempted by some splendid opportunity, as the chance presence of a famous prima donna,



into doing the easy old thing over again for the hundredth time just for the sake of presenting her; the people pay and crowd the hall so to hear the singer, the singer being the first question, the music subordinate; the prosperity is so intoxicating, so easily won, that the same round of Oratorios bids fair to repeat itself indefinitely; indeed have not these few, which we all know by heart, proved just the right sort of background on which to display the Nightingales and Divas whom we are all so crazy about, that we do not care whether we ever know Sebastian Bach or not? Perhaps for that we need a new Society, some smaller, earnest club of singers, who would devote themselves to this speciality of learning the *Passionsmusik*, the *Magnificat*, the Christmas Oratorio, or some few of his three hundred sacred Cantatas. We confess we sometimes wish that the Handel and Haydn Society would either become a great deal better, made up entirely of earnest spirits, or so much worse, that we might without ceremony dispense with it and build up another on a new foundation. We have rejoiced more than once of late years at the infusion of new wine into it; but perhaps, after all, new wine needs new bottles.

## IV. OPERA.

Here the account is beggarly. The German Opera, which promised so well, fell to pieces, and though many of its elements have several times been drawn together again in New York and Philadelphia, our Theatre has not been open to them. We have had no *Fidelio* again; no *William Tell*; no Mozart opera, except one bad performance of *Don Giovanni*; no Weber, no Cherubini, none of the sterling good things which we have waited long in vain to know.

Italian Opera, making its headquarters in New York, still visits us for a few weeks at a time, playing every night in the week, and two afternoons besides; the repertoire about the same as usual, with now and then one of the latest fashions from Paris, such as *L'Africaine*. We have had two visitations, each for a fortnight, of

MARETZK'S TROUPE, consisting of Miss Kellogg, Mme. Carmen Poch, Miss Amalia Hauck, Mlle. Ronconi, Stella Bonheur, Stockton and Mme. Natalie-Testa; tenors, Signors Mazzoleni, Baragli and Testa; baritoni, Ronconi and Bellini; bassi, Antonucci, Dubreuil, &c. They gave the following operas:

Bellini's *Sonnambula*; Donizetti's *Lucrezia Borgia*, *Lucia*, *Elisir d'Amore*, *Favorita*; Verdi's *Trovatore* and *Ernani*; Rossini's *Il Barbiere*; Gounod's *Faust*; Auber's *Fra Diavolo*; Herold's *Zampa* (first time in Boston); Meyerbeer's *Huguenots* and "Star of the North" (twice); Ricci's *Crispino e la Comare*.—The prima donna in opera seria, as *Lucrezia*, the Verdi roles, &c., was Mlle. Poch, new to our public, who made a good mark. In such roles as the *Sonnambula*, *Prascevia* in "Star of the North," &c., it was the young and beautiful Amalia Hauck, who instantly became a favorite and is a singer of rare promise. Miss Kellogg took the lead as usual in all light and playful pieces. Mme. Testa did the Azucenas, Mafteo Orsinis and other contralto parts. Sig. Ronconi was the great card, mimitable of course in the Barber, Dr. Dulcamara and *Crispino*. As conductors, Herr Bergmann and Sig. Torriani alternated; now and then Maretzek in person.

Then for a single week came the MAX STRAKOSCH TROUPE, consisting of Mme. Parepa-Rosa, with her quondam associates of the Bateman Concerts, Brignoli, Ferranti and Fortuna, strengthened by Miss Phillipps and Sig. Susini. They performed the *Trovatore*, *Il Barbiere*, *Lucia*, *Don Giovanni*, and *Norma* twice.

We have only to add the nice little experiment of "PARLOR OPERA" in the Music Hall, when *Don Pasquale* and *Lucia* were each given twice (in English), and the "Bohemian Girl" once, by Miss Riddell, Mr. J. Whitney and Mr. Farley, tenors, Mr.

Rudolphsen, Dr. Guilmette and Mr. M. W. Whitney, basses,—and our record is complete.

## V. OTHER VOCAL MUSIC.

J. S. BACH: Alto Aria: "Erbarme dich," from the *Passionsmusik* (Mrs. Cary with orchestra.)

Cradle Song, from *Weihnachts-Cantata* (Do.)

Quartet (with orch. parts by 4 pianos): "Liebster Gott, wann werd' ich sterben," 1st movement of Cantata.

Aria: "Wohl euch, ihr ausgewählten Seelen," (Mrs. Cary).

Aria (with violin obbligato): "Frohlocke, mein Herz," (Mme. Rosa).

HANDEL: "Lascia ch'io pianga," Air from *Rinaldo* (Miss Phillipps), twice.

"From mighty kings," from *Judas*, (Mme. Rosa).

"So shall the late," " " " "

Other solos from Oratorios.

STRADELLA: "Pietà, Signore." (Sig. Fortuna).

GLUCK: Aria: "Che farò," from *Orpheus*.

MOZART: Priest's Chorus: "O Isis."

Concert Aria: "Non temer," (Miss Houston with orchestra).

Bass Air from *Figaro*: "Solche hergelaufenen Laffen," (Mr. Rudolphsen).

"Deh vieni," do. (Mrs. Cary, Mme. Frederici).

"Non più andrai," (Rudolphsen, Ferranti).

Duet: "Crudel, perché," (Mme. Parepa and Fortuna).

Catalogue Song: "Madamina," (Ferranti, 2).

Duet: "La ci darem," ( " )

Air: "Batti, batti," (Parepa).

"Non mi dir," ( " ).

"Il mio tesoro," (Brignoli).

Song: "The Violet," (Miss C. Loring).

Air: "Porgi amor," (Miss Barton).

"Voi chi sapete" (Miss Phillipps).

"Non più di fiori," from *Tito*, (Miss Ryan).

Tenor Air: "Costanza," from the *Seraglio*, (Mr. Kreissmann).

Duet from *Così fan Tutte*, (Misses Loring & Ryan).

BEETHOVEN: "Hymn to Joy," in 9th Symphony.

Quartet (Canon), from *Fidelio*.

Dervish Chorus in "Ruins of Athens."

Duet, (Soprano and Bass), " "

Scena: "Ah! perfido," (Mme. Rosa, Mrs. Smith).

"Adelaide," (Brignoli, Rudolphsen).

Pizarro's Air in *Fidelio*, (Rudolphsen).

"Gott, deine Güte," "Busslied," &c., from 6 Sacred Songs, (Rudolphsen).

"Mignon," op. 75, No. 1 " "

"Opferlied," " "

Song of the Quail. (Miss Houston).

CIMAROSA: Duet: "Se finto," (Ferranti & Fortuna).

CHERUBINI: Ave Maria, (Miss Farwell).

WEBER: Scena from *Freyschütz*, (Miss Fisher).

"Und ob die Wolke," do. (Mme. Rosa).

Elfing Chorus from *Oberon*.

ROSSINI: Prayer from *Moses*.

Trio: "Zitti, zitti."

Duet: "Quis est homo," from *Stabat*.

"D'un bell'uso," from *Turco in Italia*.

"Dunque io son," from *Il Barbiere*.

"Un segreto," from *Cenerentola*.

Romanza from "William Tell."

Tarantella: "Già la Luna," (Ferranti).

Cavatina: "Don magnifico," ( " ).

Aria: "Bell'raggio," (Parepa-Rosa).

"Pro peccatis," from *Stabat*.

"Largo al factotum," (*Il Barbiere*).

MEYERBEER: "Walpurgis Night," (Parker's club).

114th Psalm: "When Israel out of Egypt came,"

double chorus, (do.)

Schiller's Ode "An die Künstler," (Orpheus).

Double Chorus from *Ædipus*: Praise of Athens.

Angel Trio from *Elijah*.

Part-Songs: "The Nightingale," "Forest Birds,"

"Hunting Song."

Two-part Song: "May bells," &c.

Songs: "Zuleika," "Auf Flügeln des Gesanges," "Morgengruss," "First Violet," "Spring Song," "How oft the young have wandered."

SCHUBERT: Chorus, 23d Psalm, (Orpheus).

"Et incarnatus," Trio and Chor. from Mass in E flat, (Parker's Club).

Barcarolle, (Miss Abell, Miss Loring).

Thekla's Lament, (Miss Ryan).

"Thine is my heart," ( " ).

"Aufenthalt," (Rudolphsen).

"Ye faded flowers," ( " ).

"Du bist die Ruh," (Miss Bennett).

"Every Soul at rest is sleeping," (Miss Loring).

"Shakespeare's 'Hark, the Lark,'" ( " ).

Serenade, (Miss Farwell).

The Wanderer, (Mme. Frederici).

The Erl King, (Mr. Kreissmann).

SCHUMANN: Part-Song: "Good Night."

Slumber Song, solo and chor. from "Paradise and the Peri," (Parker's club).

Duet: "Liebesgarten," (Miss Ryan and Mr. Kreissmann).

Dedication (*Widmung*): (Mrs. Smith, Frederici, Miss Abell, Mr. Kreissmann).

Spring Night, (3 times).

"Night Song," (Miss Loring).

"The Nut Tree," ( " ).

"Up from my Tears," (Miss Ryan).

"Sonnenschein," ( " ).

"One Look, one Word," (Rudolphsen).

ROBERT FRANZ: *Kyrie à capella* (solo and chorus).

Slumber Song, words by Tieck.

"Now the shades are falling."

"Zwischen Weizen und Korn," (Goethe).

"Wird er wohl noch meiner gedenken."

"Er ist gekommen," (Rückert), sung often.

"Willkommen mein Wald," do.

"In Wald, in Wald," do.

"Im Rhein, im heiligen Strom," (Heine).

"Nun holt mir eine Kanne Wein," (Burns).

"Wie sehr ich dein."

"Die Rose, die Lilie, die Taube."

"Weil auf mir, du dunkles Auge."

"Die Lotosblume."

"Aufbruch."

"Abends."

"Im Sommer."

GADE: Spring Fantasia, piano solo and quartet.

(Parker's Club).

"Reiter-lieder," (part-songs).

FERD. HILLER: Chorus of Warriors, from Oratorio

"Jerusalem."

Abendlied, for 2 soprani.

HAUPTMANN: *Salve Regina*, for choir.

SACRED CONCERT. On Sunday evening, June

16, a concert of classical sacred music will be given

at the Church of the Unity (Dr. Hepworth's), complimentary to Mr. J. E. PERKINS, who will leave for

Europe in September to pursue his musical studies.

Several of our best artists will assist.

HANDEL AND HAYDN SOCIETY. The Advertiser

has the following report of the annual meeting, Monday

evening, May 27, in Bumstead Hall:

The president, Dr. J. B. Upham, presided. After

the records of the last meeting had been read, the

treasurer, Mr. George W. Palmer, presented his report,

which exhibited receipts the past year amounting to \$12,495 50; expenditures \$9,627 63; leaving

a balance of \$2,867 87.

The report of the librarian, Mr. George H. Chick-

ing, was next presented. The report stated that the

additions to the library during the year were not

quite as large as in most years, while the subtractions,

or "abstractions," had been larger than they should

be. Among the additions were 225 copies of the

*Stabat Mater*, and 160 copies of *Jephtha*, all in hand-

book form, containing the music of the complete

works in vocal and piano-forte score. The *Jephtha*

was imported from London, and generously presented

to the society, with the necessary orchestral parts,

by the president, Dr. Upham.

The president next submitted his report, giving an

abstract of the doings of the society during the year.

Nine regular meetings of the government had been held during the year, and the society had been called together five times. At all these meetings a gratifying harmony had prevailed. Thirteen members had been admitted, eight discharged, and four resigned. There had been thirty-two rehearsals with good attendance; and six public performances in the Music Hall, participated in by choruses of five hundred voices, and orchestras of fifty aided by celebrated singers, and attended with good success. In speaking of the proposition which had been mooted in the board of government, to publish the annals of the society, the president expressed the opinion that that work should not be much longer delayed, since none of the original members of the society were now living, and it would every year become difficult to preserve the records. The president spoke of the evil of absenteeism at some length, saying that although it had been considerably lessened, it still prevailed to such an extent as to be a great obstacle to further achievements by the society. After speaking of some other matters of minor importance, in which improvement might be made, the report alluded to the triennial festival of the society, to take place during the coming year; and expressed a hope that while the ordinary work of the season might not be neglected, the festival might be made successful in all respects.

After several members had spoken in high commendation of the suggestions of the president's report, it was voted to print it in pamphlet form for distribution.

The report of the trustees of the permanent fund—Judge Putnam, Nathaniel Harris and the president of the society—stated the value of the fund \$2,208 21.

The meeting proceeded to the election of officers for the ensuing year, with the following result:—

President, J. Baxter Upham; Vice President, O. J. Faxon; Secretary, Loring B. Barnes; Treasurer, Geo. W. Palmer; Librarian, George H. Chickering.

The above were re-elected. For Directors, instead of the old Board, as given by the *Advertiser*, the following were chosen:

O. Frank Clark, Theophilus Stover, Charles H. Webb, D. L. Laws, E. C. Daniell, R. M. Lowell, Stephen Somes, Oliver B. Lothrop.

**PHILADELPHIA.** The German Opera troupe (from the Stadt Theater, New York) closed last Saturday a series of performances at the Chestnut Street Theatre, which appear to have given great delight. Certainly the repertoire of those two weeks is worth all that the Italian Opera gives us in five years. It included *William Tell*, *Don Juan*, *Fidelio*, *Nozze di Figaro*, and *La Dame Blanche*, as well as the *Huguenots*, the *Jewess*, *Robert le Diable*, *Faust*, *Masaniello*, *Merry Wives of Windsor* and *Stradella*. In *Don Juan*, Mme. Johannsen was Donna Anna; Frederici, Elvira; Rotter, Zerlina; Habelmann, Ottavio; Wilhelm Formes, Don Juan; Hermanns, Leporello. *Faust* had the old cast: Frederici, Himmer and Hermanns, with Johannsen as Siebel and W. Formes as Valentine. In the *Jewess*, a new prima donna, Mme. Seelig made a successful debut. A new tenor, Bernard, sang the music of Rainbaud acceptably. There was a chorus of 40 voices, and a good orchestra, conducted by Herr Neuendorf. The *Bulletin* says of the performance of Rossini's masterpiece:

Herr Himmer acted and sang in the part of "Arnold" in the most effective manner; and Wilhelm Formes, as "Tell," was also good, though his voice is scarcely strong enough for the music. Weinlich was excellent as "Walter," and Mr. Chandon, a new arrival, was equally good as "Gesler." The graceful music of the fisherman was well sung also by Mr. Bernard. Mme. Johannsen as "Matilda," sang the exquisite romance which alone gives interest to the role, very well. Mme. Rotter's excellent, energetic manner made the part of "Jenny" one of the most important of the opera, and her strong, resonant voice told with fine effect in the concerted pieces. The chorus and orchestra were good, and every real lover of music that was there confessed to have enjoyed a rare treat. Strange to say, the audience was not large, the Academy habitués apparently ignoring all operatic performances that do not take place in their own building.

**GREAT REED ORGAN.** Messrs. Mason and Hamlin are constantly adding to the attractiveness of their elegant warerooms, at 154 Tremont street, and one may pass a very agreeable hour or two in examining and admiring their superb Cabinet Organs,

which have now attained such world-wide fame. The enterprising firm have just completed the largest reed Organ ever made, which is truly a magnificent instrument, whether we consider its tone, power, or the completeness of the entire work.

It consists of sixteen complete sets of reeds or vibrators, twenty-two stops, two manuals, and complete pedal key-board. The following detailed description of each will afford an idea of its compass, its peculiarities of tone, and the mechanical devices employed.

The stops are arranged as follows:

UPPER MANUAL.		
Viol d'Amour,	Fifteenth,	
Hautboy,	Vox Humana,	
Flute.		
LOWER MANUAL.		
Diapason 16-ft.,	Cornet Anglais,	
Diapason 8 ft.,	Bassoon,	
Bourdon,	Euphone,	
Gamba,	Principal.	
PEDALS.		
8-feet.	16-feet.	32-feet.
MECHANICAL STOPS.		
Full Organ,	Pedal Coupler,	
Tremulant,	Forte Upper Manual,	
Manual Coupler,	Forte Lower Manual.	

The compass of each manual is five octaves, each stop in the same comprising sixty-one vibrators, and having its own peculiar tone. Many of the above stops closely resemble those of the same nomenclature in pipe organs, and the variety and beauty of the combinations of which they are susceptible, is really surprising. The Viol d'Amour is an 8 ft. tone from CC to cc in alt. It is the softest in the organ, very smooth, and equals in effect the corresponding stop in a pipe organ. The Hautboy, as a solo stop, is of a very rich quality of tone, quite clear, and resembles the Italian Oboe. It is an 8-ft. tone. The Flute is a 4-ft. tone, from C to ccc in alt. It has a silvery and flute-like quality, and is very fine, either as a solo stop, or combined with others. The Fifteenth draws a 2-ft. tone, from c to cccc in alt. It has the clear, shrill quality of the piccolo, and, when combined with an 8-ft. or 16-ft. stop, the effect is striking. It is rarely used as a solo stop, but is intended for effect in the full organ, or combination with one or more stops. The tongue of the smallest reed of this register is but 1-32 of an inch long. The Vox Humana is an 8-ft. tone from CC to cc in alt. Its effect is quite indescribable, designed, as its name indicates, to resemble the human voice.

The 16-ft. Diapason is a rich, sonorous tone, of great depth and power, giving body to the full organ, and is necessary as a foundation stop. It is a 16-ft. tone, from CCC to c in alt.

The Bourdon, also a 16-ft. tone, possesses the qualities of the preceding stop, with the exception of its having less of its depth and fullness, but like it, adds body and richness to combinations in which it is used.

The 8 ft Diapason and Gamba are 8-ft stops. The tone of each is quite sweet and mellow, possessing the rich, diapason quality so indispensable in all organs.

The Cornet Anglais and Bassoon answer for one set of reeds of 8-ft. tone, the latter drawing the lower octave and a half. This is the only set of reeds in the organ that is divided.

The Euphone is a remarkable stop, its tone being very peculiar, entirely different from that produced heretofore by any free reed. It is quite penetrating and crisp, though not sharp, and adds greatly to the brilliancy of the full organ. It is an 8-ft. tone. The Principal is a 4-ft. tone, an octave above the Diapason, and is mainly used in combination with other stops, to produce a sparkling effect.

The Pedal Key-board has a compass of twenty-seven notes, which is as complete as that of the largest pipe-organ. It operates three sets of reeds, 8-ft., 16-ft., and 32 ft. tone respectively. The lowest tone of the 32-ft. is CCCC.

The names of the mechanical stops clearly indicate their use, and require but a brief notice. The "Full-Organ" draws the complete power of the two manuals independent of the various stops. The "Tremulant" acts on the Cornet Anglais alone. The "Forte Upper Manual" and "Forte Lower Manual" are separate swells, one for each manual, while the two combined can be operated by the foot. Each stop works on the pneumatic principle, a new feature in reed instruments.

The case of this organ is an elaborate affair, richly ornamented with walnut carvings, and gilt pipes in front. It stands 12 ft. 3 in. high, is 6 ft. 9 in. wide, and 3 ft. 3 in. deep. An elegant carving representing the various instruments from which the stops are named surmounts the top, the whole presenting a very beautiful appearance.—*N. Y. Mus. Gazette.*

## Special Notices.

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- Really brilliant, and of medium difficulty.
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- A very graceful melody elegantly varied. This lady composer has been very successful.

**MUSIC BY MAIL.**—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.



